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**THE TWELVE
PRIMARIES**

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DEDICATION

To all who have to do with the teaching of Colour and
to all who have to work with Colour
this series is offered.

ERRATA

page 29, line 9 for "evolution" read "involution."

page 35, line 15 delete "in."

page 36, line 19 for Siegfried read Lohengrin.

page 40, line 12 for Kodman read Kadmon.

N.B. in Vol. 1 on page 28, line 12, for Jehovah, read The Eternal,
or Ain Soph and *line 18* read, Jehovah-Kether.

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The Twelve Primary Colours

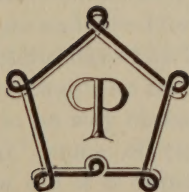
by

HUGH DARVAL



In the

KEY SYSTEM



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AUTHOR'S NOTE

THE subject of Colour is at present in great confusion. It is one that has never in historical time been brought to a state of scientific exactitude and now that Artists, Scientists, and Healers, as well as Esoteric Students are realising its importance, they find its disorderly nomenclature and syntax a continual obstruction.

There have of course, since Newton's lead, been many attempts in the direction of systematising the material (about which there is no dispute), but few if any of these have been based on the necessary fundamental groundwork of esoteric science or order.

In a book, *Colour Co-ordination*, by Mary Sargant Florence, recently published by John Lane, the ground from Newton's suggestion, has been thoroughly surveyed and explained from the point of view of Physics and in its analogy with Sound. This valuable work is therefore taken as basic for those aspects, and as it is corroborated by Professor Jeans* as regards the mathematical and graphic points of view those will also be taken here as determined.

A great deal of technical detail of this nature is not necessary to the student who requires a practical handbook, and whilst some of it must be understood for any real grasp of the matter to be gained, this has here been reduced to a minimum.

The scheme put forward is in one sense new and in many ways controversial, but the author is satisfied that whilst in minor points it may be amended or superseded it will not in the main be found to be erroneous. It has been checked in several quite different directions, so that it would seem to be "water-tight" in its main contentions. Some of this checking is noted in the latter part of the book, other points will be dealt with in a subsequent work on the combination of hues and chord formation. It is in part for this reason that the esoteric basis has here been included. The casual student who merely wants an empirical method need not be deterred by this, for it in no way obscures or interferes with the exoteric and "practical" value of the scheme. For esoteric students these analogies will it is hoped prove illuminating and satisfying, however unorthodox, and for these the book is primarily written.

* "Science and Music" 1st. Ed.

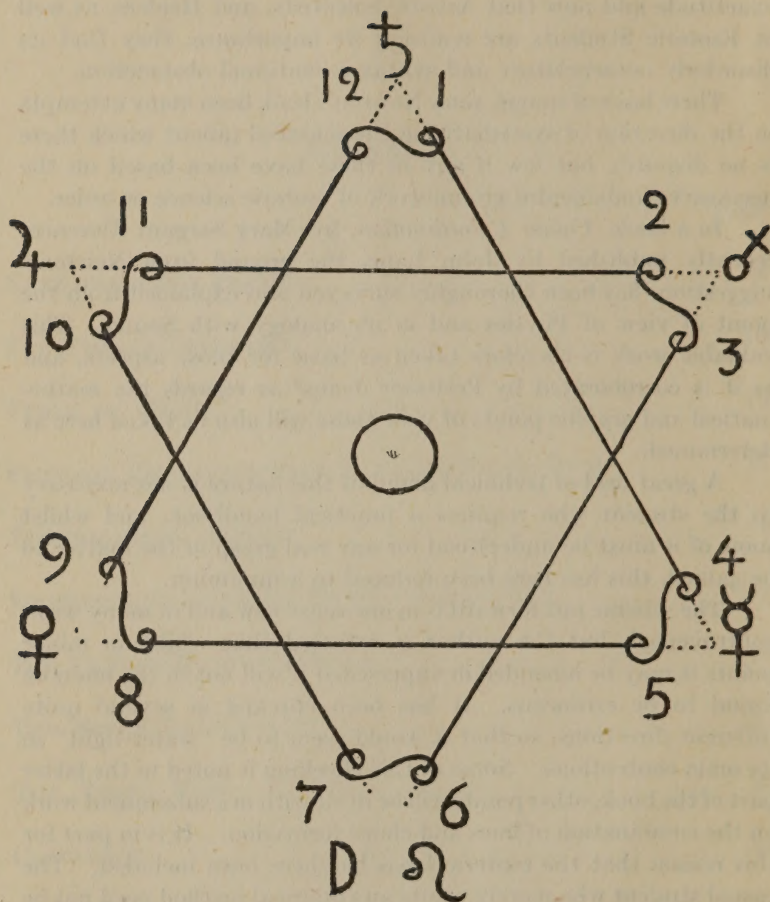


DIAGRAM 1—THE HIEROGRAM OF COLOUR

THE BLACK AND WHITE BASIS

STRANGE as it may seem, it is necessary to understand black and white before colour can be intelligently mastered. Black, which is not of course a colour in the usual sense, is generally thought of as void, or the negation of colour. This is misleading. A black object is one that absorbs all the rays of light and colour falling upon it. These rays must therefore be within it in some form : it cannot be "void." They do not apparently remain within it as colour but are transmuted into heat ; so that the symbolists' reference to black as "black fire" has a good deal to support it. We may then consider black as the potentiality of colour.

And what is White ? It is much less controversial to say that white is the unity of all the colours. In other words, if black is thought of as colour in the abstract, and therefore hidden or invisible, white is colour in the concrete and visible. It is then quite accurate to speak of white as colour, but not "a" colour, for it is the co-relation of all the individual aspects of colour. This is most evident in the diamond, which is a white stone but one in which the individual hues are always being disclosed and recalled ; and herein we see the fact exemplified that when white light is analysed or split up as by a drop of water or an angular piece of glass, it is seen to contain the prismatic colours of the solar spectrum. It has been proved that this range of twelve hues, or semi-hues, corresponds to the twelve semi-tones of the harmonic sound-scale.

The understanding of colour therefore depends on our grasp of the meaning and relation of these three factors : invisible black (fire), visible light, or the white concrete expression of this in its complete wholeness and the relative individualised aspects of it, usually called colour.

Such a threefold view really considers the subject in the familiar sequence of its entity, identity and individuality.

The first two factors, however important, will not be considered at any length in the present work, which is devoted to a presentation and consideration of the individual primary hues, or colours.

THE TWO PHASES

THE gamut of twelve hues exists in dual phase; positive and negative. These are found to correspond to the electric and magnetic aspects of force: the impulsive and attractive or receptive: the male and female.

As in many cases our preconceived notions of basic order are reversed as to the fact, and, contrary to general belief, the red series is the negative and the blue series the positive in this matter, whilst the yellow-greens are central, neuter and harmonising. These central hues are the only two which do not combine to produce the so-called "octave" of colour, or seven colours usually considered primary. The semi-hues are actually primary, and the "whole tones" therefore secondary and impure, being compounds of two primaries. Diagram 1 makes this clear. Each of the two numbers at the corners of the hexagonal star, corresponds to the list of hues given on page 10. Nos. 6 and 7 are *not* combined and the others are, making seven in all, as secondary colours.

This system, in beginning with the twelve primaries, disposes of all the contradictions and variable theories inevitable when taking a lesser number, such as 3, 4 or 6 as basic and trying to combine *these* already impure hues to make further aspects. The result of course is to reduce the latter ones more and more to gray.

NOTE ON THE COLOUR PLATES

THE twelve colour plates have been made with great care, to give an approximately true rendering of each hue, but it is not possible with printer's ink and the fallible and complicated human process involved, for these to be perfect. The exact wave-length (and in coloured light), alone can give a perfect hue. But few of us are called upon to use such a medium, and an approximation is called for that can be related to any craft. Dyes come nearest to giving the correct hues and pigments are *capable* of immediate approximation but this depends entirely on the colour makers. In some cases the hues can only be represented by symbols of the intention; in other cases, as in coloured glass, they can be indicated precisely. The designs used in the plates include the planetary sigil concerned, the zodiacal indication, the four sigils of the elements germane, and the corresponding musical semi-tone, in which the apparently arbitrary use of flats and sharps is intentional and inevitable here.

The series should not, except when used as a disc in chord-formation, be thought of as a complete circle : No. 1, Makaris does not *join*, No. 12, Ultima. It is *below* it, for the scale is one turn of a spiral (Jeans). This is quite clear from the fact that 1 is the slowest and 12 the fastest wave-length, which could not therefore meet. Esoterically this is one of the most striking proofs of the correct arrangement ; no one would ever have *thought* of it. This fact also indicates that at no other point in the series could a break occur, so that the order is inevitable, unless one chose to call Ultima, 1 and Makaris 12, and go downwards instead of upward on the spiral.

When the hues are (most correctly) thought of as arranged on *two* spirals, as indicated in Diagram 2, the spiral basis is further complicated and the two are then in contrary motion, or phase, which is the plan familiar to symbolists as the Solar Spirals or the male and female Swastikas and is the basic order for all dual symbols. This fact is however difficult to make clear on a flat surface and is not for the ordinary student so practically useful as other means of explanation.

The hues will now be taken in their sequence from one to twelve, giving their physical characteristics and relationships. The Table overleaf gives a fairly complete statement of these, the remaining text being an amplification and explanation of the Table. The running reader need not bother himself about the last two columns which concern the esoteric characteristics.

It has been decided however to include the months especially connected with each hue as many people who know nothing of Astrology are interested in this phase of it : it must be noted however that these months do not coincide exactly in date with the ordinary series.

NOTE : TABLE OF HUES

THIS Table gives the primary hues of the solar spectrum as newly named in their correct numerical order as far as is at present understood together with their current definitions in vibrational wave-frequency, their planetary and zodiacal correlations and their analogies in the harmonic scale of sound.

The wave-frequencies sometimes vary slightly with different observers ; due to the fact that in the spectrum the hue concerned is not a mere line but extends with more or less clearness over a band of varying width, so that the exact point taken as typical of any particular hue is fluid. The numbers here are those chosen and given by Mrs. Sargent-Florence in "*Colour Co-ordination.*"

The sound analogies are also often different, indeed, as indicated above, there is general disagreement through the field. but with all respect for the various theories it is felt that the present assignation is fully substantiated by reference to the physical facts concerned, in correlation with the more important esoteric analogy. Both musicians and colourists, resenting the application of law to their crafts, frequently make a great deal of the supposition that actual notes are "purely arbitrary". They may be so superficially, but nature is not arbitrary and no intelligent syntax can be schemed on such a basis. That the individuality of sound and colour is "arbitrary" to the esoteric scientist is simply not true.

TABLE

<i>Serial No.</i>	<i>Mus. analogy</i>	<i>Frequency</i>	<i>Name</i>	<i>Planet</i>	<i>Sign</i>
1	B	382.4	MAKARIS	♄	♈
2	C	406.8	CRIMSON	♂	♌
3	Cs	431	VERMILION	♂	♍
4	D	456	AUREAL	♀	♎
5	Ds	483.9	HERMEON	♀	♏
6	E	512.6	YELLOW	☉	♐
7	F	543.1	GREEN	♄	♑
8	Gf	575.4	VESTALIS	♀	♒
9	G	609.6	CYANET	♀	♓
10	Af	646	MARENAL	♄	♈
11	A	684.4	AMETHET	♄	♉
12	Bf	725.1	ULTIMA	♄	♊

MAKARIS

(The name refers to the colour in the circle)



ONE

To face page 10

CRIMSON

NOVEMBER



TWO

To face page 11

PHYSICAL CHARACTERISTICS OF THE HUES

1.—MAKARIS

THE waves in the Aether producing this hue are the slowest of all, their frequency being 382-4.

Makaris rays are also the warmest, being closely allied to those of infra red, which is invisible and apparently a phase of heat. As previously noted, black, in absorbing all rays presents a void as regards visibility, but the light rays are actually transmuted into heat. One would suppose that this would apply to the Thermal hues only, viz. those from 1 to 5, and that the Actinic hues, 8-12, would be transmuted into electric rays or something analagous through ultra violet, but apparently this is not yet determined.

Makaris is derived from Makara the original of the force now known as Neptune. Purple was the old name for this hue, from ancient roots "pur" or "ur" meaning fire as heat and the same root in "pure" enforces this idea of fire as the great purifier, whether on the physical or any other level.

Makaris is normally the darkest of all the Thermal hues in the spectrum and certainly gives a sense of deep or dusky warmth, and is suitably used in velvet. Those velvety flowers such as rose campion and some forms of dahlia and pansy in which the hue is frequent, are the most perfect examples of its magnetic attraction in nature.

Its frequency corresponds to that of the sound of B natural.

Its complement is GREEN, the pale yellow-green citron hue of No. 7.

2.—CRIMSON

CRIMSON the second slowest ray is the frequent colour of blood and its vibration is 406.8.

Represented in pigments by the Lakes, Madders, Alizarin, etc., it is usually unstable and tends to deaden, being a difficult hue to manipulate in its deepest octave. (By octave here is indicated the range of the same hue as to its relative depth or the amount of colour employed. The "dark" octave being the lowest and so on).

It is perhaps the hue that most clearly gives a sense of the essential physicality ; yet it also has a higher significance.

If Makaris has a lambent glow which is more abstract in tendency, Crimson suggests the physical warmth necessary to all animal life that is warm-blooded.

Its complementary is the clear sea-green admirably represented by the transparent Oxide of Chromium (Viridian) and in its paler octaves by the turquoise greens and blues, Ceruleum and Monastral though these are as a rule too blue for accuracy. It was widely used with exquisite effect by Chinese potters to glaze the insides of their frequently octagonal bowls.

3.—VERMILION

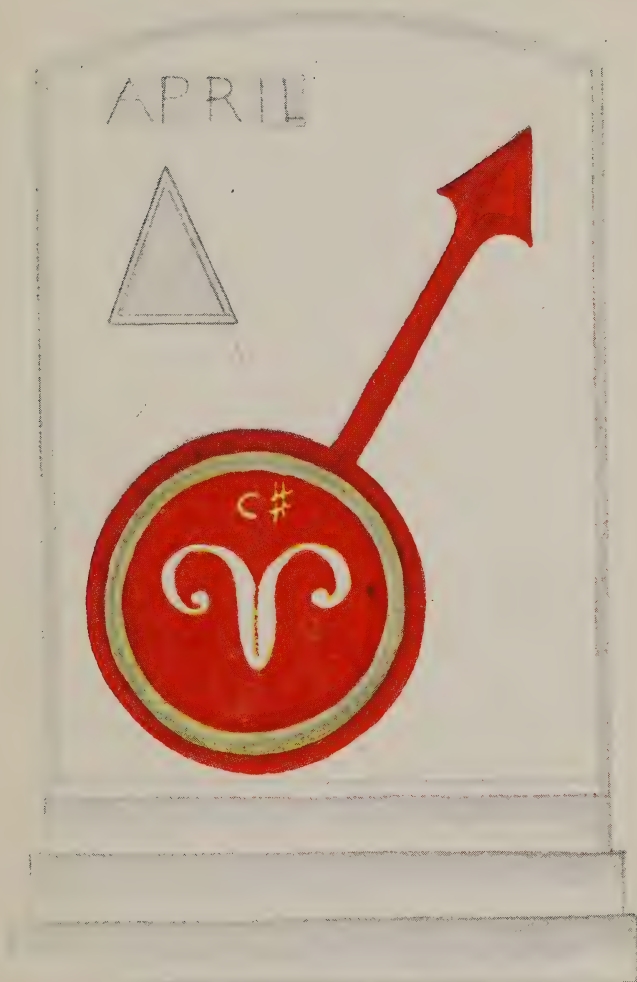
“PILLAR-BOX RED”, is doubtless the most popular hue of all. Adored by the Pueblo peoples of America as the very symbol of Life and the Sun as Life-Giver, it has been sought at all periods in every possible way. Difficult to obtain in its purity it has been approximated by the various oxides of Iron (Martian salts), but the sulphide of Mercury now used is the perfect example of the hue at its intensest, in pigment. In the floral kingdom the wild poppy is an example.

In this hue we see warmth as fire neither heat nor light but the mean between the two, including both. This aspect of red hues has neither the mystery of Makaris nor the animal warmth of Crimson, and in this way it balances the Thermal series as its complementary pure blue or Cyanet balances the Actinic, and its photographs as intensely black as Cyanet does white.

Its frequency is 431, and it corresponds to C sharp in the gamut of sound.

1. Mr. Wharton James in his book on the Amerind Blankets asserts that the red used in them was the unravelled cloth in British soldiers' coats.

VERMILION



THREE

To face page 12

AUREAL



FOUR

To face page 13

HERMEON



FIVE

To face page 13

4.—AUREAL

THIS hue, whilst exactly the colour of the average ripe orange has been renamed because none of the natural hues are standardised and so are unfit for scientific syntax.

Its wave-length is 456 and it corresponds to D of the harmonic sound scale.

Its warmth is no doubt definitely on the side of light rather than heat, though it is almost as evenly balanced as the last hue.

Aureal is a difficult hue in pigment, being so easily soiled, it does not mix well and is happiest when seen in juxtaposition with white, which seems to clarify it. The usual pigments such as the Cadmiuns, are rather heavy and opaque, and the hue calls for a luminous character, giving the sense of flame as in a candle.

Complementary to Marenal, which is actually more Violet than pure blue, it is often used with approximations to this hue, such as various ranges of lavender and "powder" blue.

Aureal is seen to advantage in such semi-luminous flowers as Zinneas and Marigolds whose petals often have this texture owing to their minute globules of moisture.

5.—HERMEON

THIS name has an astrological significance, the hue is distinctly more luminous than hot. Corresponding to the "orange-yellow" of the scientist it has been given such names as "daffodil" by the chemist for pigmentation. It is usually seen in the mid-cadium range of colours for the palette.

In the floral world it is most closely associated with the wild buttercup and kingcup which, as a rule, exactly give it.

With its complementary Amethet, it is one of the most difficult colours to use. It is perhaps most valuable as a source of various tertiaries giving beautiful copper colours and grey-greens.

It may be harmonised with these and be exquisite in small patches amongst them but is trying in a large mass. Hermeon corresponds to D sharp in sound and has an equally sharp and vivid character. It is of course the least physical and least warm of the Thermal hues and brings this range to a close.

LUMINOUS HUES

6.—YELLOW

THE sixth hue is in all ways typical of the Sun. It represents the purest degree of light in its aspect of warmth, well-being and radiation. Essentially an energising hue it is invaluable for use in rooms that need enlivening. In the spectrum it is of the utmost luminosity and vigour but has none of the sharpness of the preceding hue.

In floral representation the primrose, whilst giving an over-green yellow as a rule, does represent the peculiar flame like feeling of the hue in a remarkable degree, whilst the paler cadmiums give the actual hue in pigment fairly well.

It should be noted that this hue is complementary to that which completes the spectrum and impinges on the black break in the series. Yellow therefore completes the first half of the spectrum and although there is not an exactly similar break here, there is a point of luminosity (complementary to the point of absorption opposite) which is as near white as is conceivable in colour, on each side of which the hues approximate to light in their intensity. That is, Yellow and Green are united, not as are the other hues, by a fading of the one into the next, but by pure white light.

It should also be noted that just as the first and last hues are the most intense *as colour*, the middle ones are least *colourful* but the *most* luminous. The office of these hues is to equilibrate or harmonise the Thermal and Actinic hues with their neuter activity and effulgence.

The Yellow wave frequency corresponds to E in sound, generally associated with the Dorian mode in music and thus with the Sun.

Its complementary hue is Ultima, the mysterious red-violet and vivid flash as the spectrum vanishes into electric incomprehensibility of force.

Its vibrational frequency is 512.6.

YELLOW



SIX

To face page 14

GREEN



SEVEN

To face page 15

7.—GREEN

THE seventh hue is a very curious one. Whereas Yellow is the radiating and energising light, Green is the phosphorescent and completely cold luminosity such as one sees in the glow-worm, which is almost exactly the hue. Both these central hues vary in a curious way, for although the luminous range consists of only two hues the actual space seems to include a number of variations and this may be analagous to the rather large interval in sound between E and F (to which Green corresponds). A further curiosity as regards sound is that both ancient and modern scientists claim it to be the sound to which all nature reverts on this planet. The Chinese called it "Kung" and spent much time listening to the noise of waterfalls and the wind rushing through trees, in the endeavour to hear this primary sound of F. Those who care to refer to the planetary significance later on will see perhaps the reason for these unusual characteristics.

Green is the normal yellow-green of sap in leaves, the "blood" of the vegetable world as its complementary Makaris is the *essence* of vitality in the animal world, though Crimson more nearly represents the more physical character of blood. It is said to be the hue most irritating to the nerves and is not a restful colour as one realises when it is seen as the hue taken by primordial force or vitality when operating in plants, its frequency is 543.1.

In some ways Makaris and Ultima at their end may be as distinct and apart from their ranges as are the luminous hues, for as Green bases or prepares the way for the Actinic hues, Makaris really prepares for the Thermal range, and the similar alternation is seen in regard to Yellow and Ultima. However this may be we feel at the extremes of the spectrum something we do not fully understand at present. Like Yellow, Green is neutral as to heat and cold.

THE ACTINIC SERIES

THIS range of hues is cold, short, rapid and has a vivifying influence and impulsive activity. Certain blue rays greatly increase the potential growth of plants and probably of animals. They induce the change in the human skin seen in sunburn and seem to be associated with Vitamin C. As the Thermal range is warm in character, and receptively feminine, the Actinic is coldly electric and masculine. These hues are "restful" in some ways possibly, but this is probably due to the fact that few can at present respond to their terrific vitality and force, especially those at the end of the series.

8.—VESTALIS

This hue, Vestalis, is definitely a blue-green and what is generally known as "peacock" blue. Of a green-turquoise colour it is well represented in pigment by the transparent oxide of Chromium known as Viridian, though in the spectrum it is rarely seen as deep as this. Its complementary is Crimson and it corresponds to G flat in the diatonic series.

Its frequency number is 575.4.

In the floral kingdom it is rare, but sometimes seen in the greener aspects of the forget-me-not. It is perhaps most beautiful in enamel, as for some reason it appears to call for a polished surface. Ceruleum blue when used with varnish in oil painting often gives the sense of this hue in a remarkable way as do certain green-blue skies at evening. It partakes of rather the same character as 5, being difficult to harmonise in some of its aspects.

9.—CYANET

THE ninth hue is the normal blue of the sky, neutral as between green and purple; "pure" blue. Some turquoises are of this hue in a pale octave, and many blue flowers such as the anchusas and cornflowers whilst lapis lazuli when not purplish, gives its character in the deepest octave.

VESTALIS



N.B.—F s should here read G flat
EIGHT

To face page 16

CYANET



NINE

To face page 17

MARENAL



(G sharp should read A flat)
TEN

To face page 17

It corresponds to G in the sound scale and is complementary to vermilion, with which it has some common characteristics.

Its frequency is 609.6.

Cyanet balances the Actinic series as Vermilion does the Thermal. In its electric fire we see an equal sense of light, as in Vermilion the heat and light are balanced. We should probably think of the electric force more as vitality than as fire, it being cold in effect if not in physical actuality.

It is this blue, as it was the Vermilion red, that was for a long time regarded as a primary colour, together with the central yellow. The fact that in coloured light these hues could be composed by the mixture of what in pigment are secondary colours, upset such an arrangement.

10.—MARENAL

Marenal, so-called for its associations with the sea, is slightly more purple than the usual artificial Ultramarine.

It is seen deeply in cornflowers and many flowers, such as Harebells; but these mostly vary between the last hue and this. It is distinctly more purple than pure blue.

Corresponding to A flat in the sound scale, it is complementary to Aureal. Its frequency is 646.

In its paler varieties it is known as "powder" blue and "Wedgewood" blue, though this is greyer as a rule. Most popular perhaps in these dilutions, it begins to evince a characteristic more definitely seen in the next hue, that of a vitality which causes it to "tell" amongst others out of all proportion to its actual strength.

11.—AMETHET

THE eleventh hue commonly known as violet or purple, is that all-pervasive colour at one time banned by the Royal Academy from its exhibitions as "spreading all over the place"; for it possesses this characteristic in a marked degree, as in another manner does its complementary Hermeon.

The purest Amethysts are of this hue very frequently as are many violets, pansies, scabious, michaelmas daisies and other flowers.

Its frequency is 684.4 and it complements Hermeon.

Amethet is a powerful hue and its natural octave is the lower one, but some of the paler aspects are perhaps more useful to the painter as in its purity it is apt to be aggressive, as hinted above. For this reason a very pale "mauve" has a force out of relation to the amount of colour used and a minute spot of it makes itself felt where a small space of Crimson or even Vermilion would be obscured or look grey.

Its correspondence in sound is A.

12.—ULTIMA

THIS hue is probably the most difficult to obtain in pigment form. Its character is that of red-violet fire, and yet the sense is of force and not of heat. It is more easily represented in dye form and many petunias and pansies approximate its brilliance.

Both this hue and Makaris give the sense of black as becoming colour visibly and represent the terrific force which inheres in what is thought of as void. The "feel" of an electric shock is the character of Ultima, the ultimate last gleam of the spectrum appreciable to our eyes.

Its nearest representation no doubt is in coloured glass, and the ancient glass-makers seem to have known its secret, now disclosed only in a few fragments as at Chartres, at the mercy of the barbarism of our age.

Complementary to Yellow, its frequency rate is 725.1 and it corresponds therefore to B flat of the sound scale.

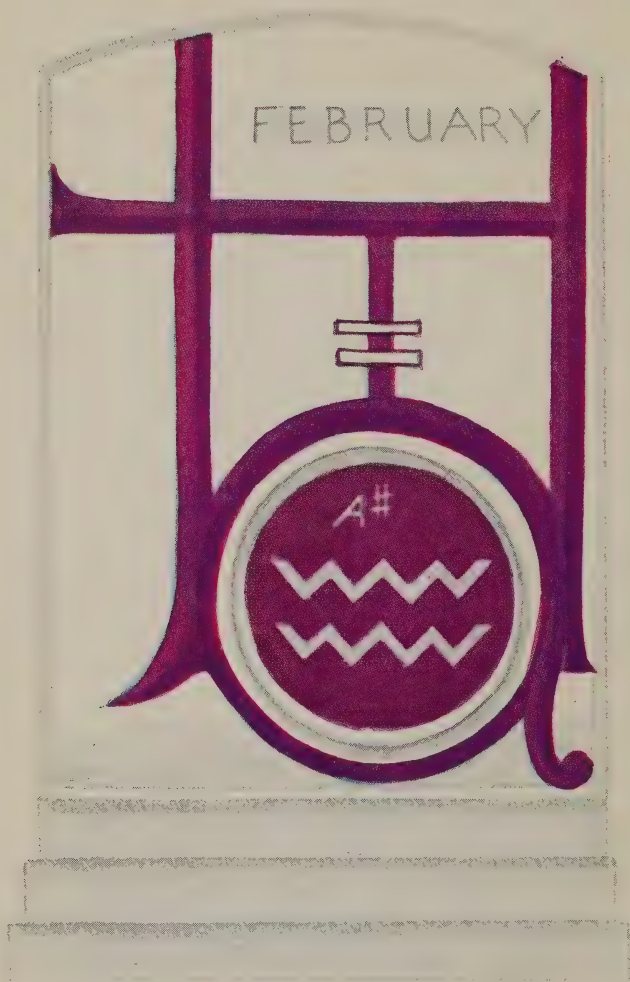
AMETHET



ELEVEN

To face page 18

ULTIMA



TWELVE
(A sharp should read B flat)

To face page 19

THE PSYCHOLOGICAL ASPECT OF COLOUR

SOME indication has already been given of this activity of colour, but it is difficult as yet to distinguish between the lower aspects. As indicated, the Thermal reds and yellows give a sense of comfort as well-being through warmth to light ; the Actinic condition being more associated with *well-doing* : that is the left hand series is attractive and the right hand, impulsive in general effect. The blue-violets are stimulating and potential as compared with the factual and soothing nature of the reds and yellows, but this latter sense is much more evident in the first and last hues than the central ones. The Luminous harmonising hues again are neutral in most regards, or have to do with adjustment and movement.

The whole question is so paradoxical however that our present understanding fails to get the real meaning. For instance, one would say that the vitality and force represented by the pure red ray was more stimulating and "masculinely" active than the apparently quieter beauty of pure blues ; yet it is the blue ray that above all stimulates the growth of plants, whilst red and yellow retard it. Our reactions are evidently ignorant, due to half-understood and instinctive reflexes having little relation to the higher mental facts.

For this reason the psychological statements about one's reaction to colours can be given very little weight. Few people agree about them. When the symbolic and fundamental relations of the hues are understood it will be more possible to tabulate (as to rightly respond to) the lower significations.

One interesting point seems to be certain, which is that the painter gains a sense of richness, of vibrancy and life in his work by the association of varied aspects of the same colour rather than by using violent means or by contrasting it with its complementary, however necessary this may sometimes be. In other words by the breaking up of the general colour into its components and implications. A dozen variations of red, properly arranged, will burn and

flame where an unbroken field of a much more intense red will appear cold and dead in comparison. This is due no doubt to the fact that hues interacting produce an energy equivalent to that of the movement always present in light itself.

What this really means is that the analysis and synthesis of varieties are both evident in the work and the vibration between these poles is of the essence of vitality.

Those who attempt the healing of disease through colour have noticed the response of individuals to the hues is not at all the same. At present this practice seems to be very elementary and not by any means on scientific lines. It will probably not be successful without a very deep understanding of the individual horoscope and its progression, as well as a much more reasoned use of colour itself than is evident at the moment. Moreover no result can be really satisfactory based merely on the impure Planetary aspects ; a fine discrimination of the Zodiacal hues is of the first importance, and these are here presented scientifically for the first time.

THE ESOTERIC AND SYMBOLIC MEANING OF COLOUR

It is only possible in this small compass to give the merest indication of the vast field of (mostly unexplored) symbolism inherent in the scientific study of colour ; and the word scientific is used with the understanding that what is called "natural" science merely touches the material fringe of what is mainly useful in the higher mental and spiritual realms. Not until the initiated Artists have established the colour symbolism germane to the new Aeon can this knowledge filter down advantageously to the lower levels of life, as we see it having occurred at the close of the preparatory or "dark" ages of the Piscean Aeon. The colour symbolism received by the artists part way through this age never changed, and may be seen right through European painting from its introduction into Italy by "certain Greek artists from Constantinople" * right up to the disintegration of symbolic art in the Sixteenth Century. It was however not an age of art or of colour particularly, and the coming age promises to be both. It is therefore of immediate importance to get the material classified so that when the plan is received it will have something to work with. The scientific order (of the Planetary and Zodiacal influences) has already been recovered and even clarified, and all that is necessary further is to obtain the correct allocations in the three fields of artistic syntax. It will be the function of the Key System to make this clear. The reason for beginning with colour is that our mentality is in reverse and we can only study anything by beginning at its close ; for colour is the *individuality* of art, and succeeds those aspects which concern its Entity and Identity.

Our immediate subject is the Twelve Primary hues and these of course appertain to the twelve signs of the Zodiac and all that inheres therein.

* Cennini—*The Book of the Art*.

This is not an arbitrary statement or order, changeable at will. It has been arrived at by taking the generally agreed allocations of the Planetary colours and applying this order to the Zodiacal band exactly as though it were merely concerned with the planetary influences. This has not always been at first clear, for there are several difficult points to consider, but the order given has proved itself in several directions, and incidentally has elucidated some esoteric problems by the way. Notably the importance of Daäth on the Tree of Life, that "lost" sphere which has been referred especially to the present Aeon.

In regard to the planetary allocations, the red of Mars is seen to be composed of a positive and negative aspect of this colour precisely as the planet controls a positive and negative Sign of the Zodiac ; these are of course, Aries and Scorpio. Given this clue the entire range is automatic and it cannot be changed in the least particular. The only difficulty inheres in the case of the hitherto undetermined hues allocated to the recently introduced planets towards the end of the series, but this is removed by a careful reading of their meaning, their reference to the Tree symbolism and the physical character of their vibratory frequencies. When this is digested there can be no alternative attribution.

One point further may be stressed here : it is often noticed that the colour records of clairvoyants are apparently incompatible with each other and with any known system of classification. This does not necessarily mean that they misname their colours, or that any one is misled, or indeed that the classification is wrong. It must always be remembered that reaction to colour is primarily *individual*, that a fact may appear one thing to one person and something different to another. Which does not mean that the fact or its order changes, but that it is open to individual interpretation. It is also possible that different practitioners see different aspects of their patients. In any case the mere fact of differing pronouncements does not necessarily imply a confused classification. The subject is almost in its infancy.

To continue; the application of ascertained hues to the Triplicities proves them in one direction, as does the complementary analogy in another. This is checked once more by the musical analogy on both a physical and metaphysical basis; for instance the complementary hues of the masculine Elements Fire and Air are complete within those two series, the same holding good of the feminine Earth and Water series. Further it is found that the masculine series corresponds to the normal triads of the Major Diatonic scale and the feminine series to these of the "Minor" scale. This is mentioned merely to show the completely automatic nature of such discovery, for no such thought was preconceived about it by the Author. These correspondencies do not occur in so many directions without proving the correctness of the allocations. On applying the Signs and Hues to the Tree of Life pattern great difficulty was at first encountered but only on account of preconceived notions. As this is the chief possibility of controversy, it may be as well to dispose of it here.

So long as Saturn is said to govern birth and death, as controlling the "times" of man, and is placed in Binah, no intelligent plan of colour is possible—unless Saturn is ignored. Even so the Zodiacal series is obscure. However, one is reminded that the mystery of Daäth is to be resolved in "the latter days," and there is authority for supposing the present time to be referred to, especially as Daäth is the Star on the Path of Aquarius, the coming Aeon. The recent discovery of Pluto closely following that of Neptune and Uranus—at least as practical astrological influences—makes a reconsideration of the Supernal allocations inevitable.

The attributions accepted here we find corroborated by the recent publication of "The Book of Thoth," by the Master Therion, arrived at quite independently and probably also by other researchers unknown to the author. The Supernals are given as follows: Kether to Pluto, Chockmah to Uranos and Binah to Neptune whilst Saturn in Daäth is given the position of summing up this three-in-one for the definite function of transference to the plane of manifestation. This is the reasonable view of the office of Daäth as a Point of Prevision. The scheme then falls into place exquisitely and no difficulty is met with in arranging the Zodiacal and colour factors on the Tree.

The Master Therion says in relation to a diagram in the "Book of Thoth" :—

Saturn is in the position of the non-existent Sephira Daäth, but it resumes the characteristics of the three Sephiroth above the Abyss. The doctrinal point is that as this does not exist on the Tree in nature, it is the problem of the seeker after Truth to penetrate the obscurity of Saturn, and to discover therein the Supernal Triad in a form linked to his own by its position in the Solar System.

This is further elucidated by Dr. A. E. Thierens in "Elements of Esoteric Astrology," where he writes :—

"Between the solar half and the lunar half of the noumenal principles in the creation of a world of phenomena we find the focussing-point indicated in Indian theosophy by the name of *Antah-karana*. So this is not Capricorn, although the latter has much to do with it, but a *thirteenth principle*, to be localised between those of Capricorn and Aquarius, perhaps the most potent and highest abstraction of all, and of which the physical vehicle will be the phenomenon in particular."

His plan on page 63 virtually indicates the positions of Leo and Cancer here demanded (in Yesod) as well as the "gap" between Makaris and Ultima necessitated at the other extremity of the Spectrum Tree. It is scarcely stretching a point to see the Indian Antah-karana as Daäth of the Tree. For he continues :—

Within the solar system the *focus* or *antah-karana* appears in the crystalline sphere," which in a physical way may be "indicated" by the planet Saturn, but properly speaking is the immaterial border sphere between those of Saturn and Uranus, perhaps the most effective point in the system. A "point" however, which has dimensions and *consequently is a sphere.*" (Italics our own).

It is clear that colour in the sense of hue cannot be connected with the unmanifest Supernals, so that to allocate a vague "deep red" to Binah is absurd, especially as Saturn has been placed there and at the same time given the equally vague "indigo" as a colour. This is one of those half-baked attributions due probably to some misunderstanding at a time of obscurity. What is reasonable however is to place the *invisible* infra-red and ultra-violet respectively in Binah and Chockmah. In this case, the first intense

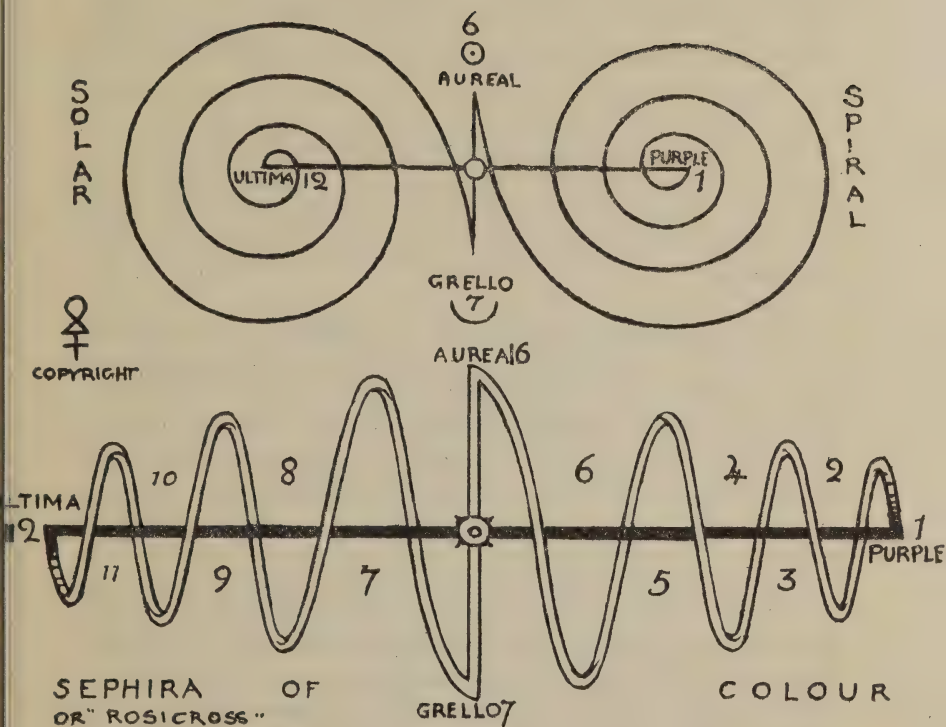


DIAGRAM 2

THE SEPHIRA OF COLOUR

N.B.—For reasons evident in Volume 3, on Scales, it has been found necessary to change the names of several hues since this block was made ; i.e. for “grello” read Green : for “aureal” read Yellow : for “purple” read Makaris.

manifestations fall quite naturally into Daäth. The objection will of course be raised that these hues, the first and last, do not touch but are merely one above the other on a spiral. This is quite true, and it is also true that no graphic symbol is completely "water-tight," otherwise it would not be manifest. The apparent objection is met by the symbol adapted from the Vesica Piscis, which has been named the Sephira of Colour. This volumnar symbol which cannot accurately be given in two dimensions but is approximated in diagram 2, was received as the result of a determination to arrive at the solution of the problem. It seems to satisfy every objection and to introduce an entirely new symbol. This might be expected, for the subject has apparently never before been considered.

Here the factor corresponding to "Daäth" is the *two* poles or extremities of the figure. These points are theoretically one for they indicate the intersections of the two circles representing Past and Future, defining the Vesica. As the "present" or manifest universe is illusory, the two points are conceived as one, which is Daäth. It is apparently a visualisation of the saying,

"from Light we come and to Light we go."

At any rate, and whilst not presuming to dictate as regards so important a matter as the application of fundamental symbols on the Tree, (which is the essence of Kabbalistic science) it is evident that as far as the empirical arrangement of colour is concerned the plan completely disposes of all the difficulties heretofore met with and which have held up the understanding of colour for so long a time. The point known as Daäth is the point at which alone the extremities of the spectrum can overlap or ostensibly meet. Whether as in the Lemniscate they proceed upon an invisible second loop or whether the diagram of the two loops at the ends of the Vesica is more correct as an indication of the fact (see "Book of Thoth," p.11), may remain an open question.

The diagram of the colour version of the familiar Hierogram (fig. 1) shows the actual result of this application, taking Daäth to be the superior point and referred here to Saturn-Uranos and Saturn-Neptune (for there is good reason to connect Capricorn with Neptune if only because of the **Makara** which was his original sigil).

The Mythology certainly links these three together, Ouranos, Neptune and Saturn as three stages of the same idea, and we may follow that lead.

After a brief consideration of the essential individuality of this subject the hues will be reconsidered in the light of their esoteric meanings.

INDIVIDUALITY AND COLOUR

BEING the final factor in art, colour is necessarily, from the symbolic angle, at that point where Involution ceases and Evolution begins. That is, if God is at Alpha, Man is at Omega, the complete manifestation. If God is All-One, Man is the One of All i.e. individual. Therefore, in terms of our present subject, if God is the incomprehensible and unmanifest Black Fire, Man is the comprehensible and manifest individuality of light, which is seen in the spectrum of the hues. It is clear then that it is individual man who represents colour, and this being so, every individual not only responds to his own series of hues but will use these in an individual way. It is well known that form or shape can be taught but that a sense of colour is either in-born or can only be intuitively acquired. It cannot be taught in the same sense, because it is an inherent faculty of the individual.

Using the Christian terminology for a moment, it is evident that if God is represented by the all-inclusive black, and man by the spectrum series (as individual), Christ, the complete and perfect man or Adam Kadmon, is represented by white light. All development then, occurs between the poles of the all-expressive white (the unity of every individual hue), and the spectrum series of pure individual aspects of colour, or hues.

Students are sometimes heard to wonder why manifestation or the "fall into generation" is necessary at all. We must assume however that there is some good reason for this fall, this splitting up of white into individual hues and in any case our present consciousness is in the condition of dealing mainly with such a fact.

If we think of ourselves as exemplifying one hue especially, with its unique relations to other subsidiary hues, it is evident that our present aim should be to present that hue in its perfection or

purity. If our hue be Vermilion, and instead of a pure red we present a dirty greyish pink, it is our job to eliminate or enforce those elements interfering with the perfect vibration. As this is done, as our individuality is brought out, we shall attain the point at which we can be used for other work. The impure and earthly hues can produce only a tendency to grey or black in their combination, whereas any combination of pure or transparent hues produces white ; *which means that by the perfectly individualised alone is true co-operation or democracy possible.* This point is brought out very clearly and seriously by Sampson in his book, "The Zodiac, a Life Epitome."

It is therefore fruitless to speculate as to what happens to the individual hues when merged again in white. We can at least see that the purity of white depends absolutely upon the purity of each individual component. We must also remember that, as in the diamond, the individual hues can at any moment emerge from the white transparency in all their intense beauty of colour. They cannot therefore truly be said to be "lost" or "absorbed" in any final sense.

If a coloured disc be rotated the colours merge into white but when the movement ceases, each colour is again itself. This may hint at something we can scarcely fully understand as yet.

It is at any rate apparent that the two states or conditions are not incompatible, and the sense of loss of individuality must therefore be illusory. The change is no doubt analagous to that of the animal on its initiation into the self-conscious individuality of the human. It indeed "dies" to the amorphous or communal soul, but gains what was inconceivable to it before. Each transition seems to entail a sacrifice but we are assured that this is only apparent and is never implemented. No doubt this is one of the mysteries insoluble to some extent by a three-dimensional consciousness but ample work is provided here for every one in perfecting his individual contribution. This is an aspect of the Aquarian Age that is most insistent ; it is an age of Interpretation, as Anna Kingsford foresaw, and this implies individual and universal interpretation. A fact which enforces the importance of colour as the individual factor *par excellence*. As this is done we shall understand what seems enigmatical at present.

THE TWELVE HUES SYMBOLIC

December 21—January 19

1.—MAKARIS THE THIRD ASPECT OF EARTH

THIS hue, the negative aspect of Saturn, is allocated to Capricorn, the third sign of Earth and its essential and typical state. This most mysterious sign, now the tenth of the Zodiac, originally came from Neptune's sigil of the Makara (Ma—five, Kara—hand). One of the relevances is that 5 indicates Manas, the fifth Principle bearing on the *evolution* of intelligent man: hence the Pentagon. The original form was Neptune riding on Leviathan, implying the Solar force directed upward and so creative. The Sign implies the “manifested universe” as perfect.

In one sense this first Sign and hue implies a prevision of the ultimate goal: hence its position in Daäth on the Tree. This supports the suggestion that Capricorn (manifest in Malcuth) is here in complementation with Aquarius (Ultima) and connected as Ultima is with Ouranos—both aspects of Saturn. In this case the first hue would correspond to human birth and the twelfth to human death (or spiritual birth), the two primary controls of Saturn.

This hue is generally known as “Magenta”, being more purple than Crimson and redder than Ultima. As complementary to Green—Cancer—it would seem to indicate the potentiality of which Cancer is the objectification, i.e. the January sprout of that which flowers in July. Both Signs are negative and feminine.

2.—CRIMSON: THE SECOND ASPECT OF WATER

October 23—November 21

THIS hue belongs to the negative aspect of Mars, Scorpio. It implies the regeneration of what was generated in Aries.

Both this hue and its complementary Taurus—Green—are feminine and negative.

Crimson is the initial hue of Geburah on the Tree, but it operates here in ascension and not at the initial impact of descending force. Corresponding to the ideas of strength and justice (or better, adjustment), it covers November in the monthly series.

As was said above, this hue really indicates the warmth of physical life as blood, but also the opposite idea of regeneration through the sacrifice of this element. Consequently it is associated with the idea of the "slain god" and with crucifixion, but must not be confused with the rather different aspect of the idea shown in Tiphareth and hence in Yellow, 6. This is the physical aspect and that is the mental : here we see the Redeemer, there the Mediator. There should be no distress associated with either ; it is a normal and inevitable transition in the scheme of manifestation.

3.—VERMILION : FIRST ASPECT OF FIRE

March 21—April 20

THE second aspect of Geburah under the control of Mars, masculine and positive, is that usually connected with military and militant operations ; representing courage, zeal, and crude generation. There is no necessary connection with cruelty or bloodshed, but it signifies the power which restrains rebellion against the law, and possibly Karma itself.

Belonging to the Sign Aries it is complementary to the Ven-
usian Cyanet-blue of Libra. As thus part of the "Grand Polarity"
it is perhaps the most essentially masculine of all the hues and
almost everyone appreciates the fiery nature of its beauty.

On the Tree it is the descending aspect of Geburah and no
doubt the first hue to be consciously responded to, a fact substan-
tiated by its use in bull baiting. It is doubtful whether any animal
would normally be cognisant of any other hue.

It may be pertinent here to mention that people born in this
or any period of the year, may not always *prefer* the allocated hue.
Some people are almost indifferent to colour and others have at-
tained the balanced stage of being appreciative of all, but as a rule
one prefers either one's own birth hue *or*, quite frequently, its
complement. The reason of course being, in the latter case, that
one feels the need of what is the exact opposite in the scale. Chil-
dren almost invariably prefer either their birth hue or its comple-
ment.

4.—AUREAL : THE SECOND ASPECT OF EARTH

August 22 —September 21

THIS hue is allocated to Virgo and with its frequent connection with harvest, corn and the supporting character of earth or physical objectification, is very suitably given this feminine orange hue for itself.

The colour is more frequently allocated to Leo, the Sun, but this cannot be substantiated scientifically, for the only possible way of dealing with the matter is to separate Leo the mask, from the true Sun, Oromasis, which must as the Logos of the System be represented by white light. This is evident on the Tree, for Tiphareth which is given to the Sun, is not given to Leo, and a very casual glance will show that this central sphere must equilibrate all the five hues which it is said to "lead." To expect orange to do this is to ask for unending trouble. It is surely obvious that any symbol in this position and with such a reference to five other hues, can only be white.

The place of Leo is beside Cancer in the colour sequence and indeed this is indicated in various implications given regarding Yesod though the sephirotic arrangement gives no sign of it. In any case as regards the colour sequence it can be placed nowhere else. The Hierogrammatic diagram should be studied on this matter and the complements of Cancer and Leo carefully noted. Like every other, their opposite partner is found on a direct line through the centre : white.

One reason perhaps for giving the clear saffron yellow to Mercury instead of Aural and Hermeon (yellow-orange as a rule), is that this hue has for so long been associated with Wisdom, which one associates with this planet. But Mercury is more correctly the knowledge or understanding of Wisdom, or its medium, i.e. science ; the true Wisdom being essentially solar substance. Then again the uniquely close connection between Mercury and the Sun is apt to confuse hues.

On the Tree, Aural, whose name connects it with the gold of the solar fire which it translates, is the first aspect of Hod in descension, and the negative aspect of Mercury, though some connect it with the planet Vulcan.

5.—HERMEON : THE FIRST ASPECT OF AIR

May 21—June 20

MERCURY'S masculine aspect is the hue which is generally called orange-yellow, for which we have here retained the unobjectionable "Hermeon" as it suits admirably both the mercurial temper and especially that temper as evidenced in Gemimi.

There is a certain "unsympathetic" hardness both in this hue and in the Geminian make-up that, in spite of its amazing brilliance makes it exceedingly difficult to harmonise or to relate to other hues or Signs. It "bloweth where it listeth" and shines where it chooses, and all else must get out of the way or perish.

The pansy has valiantly attempted to present it alongside its complementary Sagittarian Amethet, with, at least *striking* results. This flower is perhaps the best answer yet made to that conundrum anent an irresistible force and an immovable object—though the latter is scarcely an apt simile to use for Sagittary—two irresistible forces would no doubt be more appropriate. "Strident" is the adjective that leaps to mind in this essentially intellectual connection.

On the Tree, Hermeon is the ascending aspect of Hod, in which Sephira Mercury is of course the Leader of the Sons of God : the Imagier of the divine idea.

6.—YELLOW : THE SECOND ASPECT OF FIRE AND FIRST

LUMINOUS HUE. July 22—August 21

LEO as the Sun-mask or Central Fire hiding the Solar Logos is aptly given this hue of perfect contentment. It essentially shines, and radiates light : it beams where the lunar hue may be said to gleam, as a glow-worm in comparison with a direct ray.

The white beam of the Solar Logos persists down the central pillar of the Tree till it reaches Yesod. Here Cancer and the Moon are usually placed, and here in the Colour Tree must Leo accompany her. The white ray cannot proceed to Malcuth except in hiding i.e. by means of the Leonine and Cancerian masks. Another simile is the chariot of Mercabeh drawn by the solar and lunar sphinxes. These two luminous hues, then, are the steeds or Mer-

cabeh, drawing the veiled Shekinah into the very heart of the earth even as the blinding dazzle of the pillar of cloud guards the secret of the fire within. The solar Yellow and the lunar Green are the nearest symbols in colour of the pure white light, as they have between them that blinding ray which, in the spectrum, is almost white to our eyes. This of course corresponds to the black interval between 1 and 12 at the opposite end of the series. It is the Rose i' the Cross.

7.—GREEN : THE SECOND LUMINOUS HUE

THE FIRST ASPECT OF WATER

June 21—July 21.

THE Moon has proverbially been said to be made of green cheese, so there is some traditional support for the allocation of this yellow-green hue to the Moon and Cancer, strange as it at first sight may appear. In this connection students are reminded that the hue has before been given to the Earth, and they will no doubt recall the true relation between the Earth and Moon, so that there is reason here.

The customary "purple" or "violet" is of course an impossible ascription which may have been due to the close connection of Jupiter with the Moon (see Hierogram), or the alleged fact that when seen against the light a sheet of thin silver appears violet. This hue is however much more closely associated with gold as far as metals go. There may be other and more esoteric confusions, but the diagram with its polarities through the central Sun, makes the green-yellow of Green inevitable. The hue should be pale and exactly resembling the phosphorescence of the glow-worm.

Both Leo and Cancer are self-sufficient, they are not parts of any other quality, being themselves in that relation. In Yesod is said to be the "seed" which is Light in every sense : actual but hidden, concrete in Leo and directly reflected in Cancer.

8.—VESTALIS : THE FIRST ASPECT OF EARTH

April 24—May 20

THIS hue belongs to Taurus, the negative and feminine aspect of Venus. The colour is seen exactly in the salt of the Venusian metal, Copper, by which it is frequently corroded.

This hue commences the Actinic Series which may be said also to be evolutionary whereas the Thermal are involutionary. It is the slowest and longest of this series and is the ascending aspect of Netzach on the Tree.

The Moon is exalted in Taurus and the most beautiful moonlight is better represented by this hue approximately than by its own Green as a rule. In this connection it may be remarked that this type of green, which is most frequently that of the sea, is thus suitably connected with the Moon as the prime watery element, and with Venus who rose out of it. These relations are not irrelevant in art : an attention to them gives the work a solidity of conception and unity of effect which can be obtained in no other way.

9.—CYANET : THE SECOND ASPECT OF AIR

September 22—October 22

THE central Sign of Air, perfect in balance, is that of Libra. It is complementary to Aries and the descending aspect of Netzach, its masculine side.

Reference to the Hierogram will show that both 4 and 9 are directly related to the *summit*, to 1 and 12 respectively. This insistence on the feminine aspect of Hod (Mercury) and the masculine aspect of Netzach (Venus) is an interesting example of that alternation which persists throughout nature and keeps all in perpetual motion, as well as perfect balance.

If this line of 4-1 be continued through Daäth on the ordinary diagram of the Tree, it is seen to revert to Cockmah, whilst that of 9-1 continues to Binah. This implication should be considered.

A further alternation is seen in that both Hod and Netzach the more involved Sephiroth, are *directly* connected with the Source whilst Chesed and Geburah, the nearest to the Supernals, are both

reflected from Yesod. This corresponds to the fact that the most intense hues, 1, 2, 11, 12 are the least luminous, whilst the most luminous, i.e. 5-6-7-8, are the least intense in colour. The explanation of the chromatic relation is clear in the diagram.

10.—MARENAL : THE THIRD ASPECT OF WATER

February 18—March 20

The last aspect of Water is represented by Pisces, the Fishes who swim in opposite directions, united by a knot, or wand.

One may think of this colour as going towards the green end of its range and towards the violet end at the same time, held to centrality by the neighbouring Cyanet.

Its connection with Jupiter as its feminine sign is now almost universally superseded to the extent of realising its essential dependence on Neptune as directly controlling the Waters, in their most attenuated form. It resides in Netzach and complements the feminine aspect of Hod, governed by Virgo.

11.—AMETHET : THE THIRD ASPECT OF FIRE

November 22—December 20

SAGITTARY, the last fiery Sign, is closely associated with the third Airy Sign, in Jupiter, and this concurrence enforces the probability of Aquarius being primarily under Uranian control. Anyone who has attentively relaxed to such a display as is given by a rose-violet afterglow, when the whole sky seems to be pervaded at once by illimitable air and irresistible fire, will understand this. The violet of Sagittary is the pure amethyst colour when it is least red and most intense. The redder aspect of amethyst is nearer the Aquarian hue, though it rarely exhibits the necessary vibrancy.

Jupiter is the expansive force, the greater benignity, and the characteristic spread of the hue has already been referred to. Sagittary is connected mythologically with the Centaur, with music, with instruction, and generally with the highest activities of man through which he escapes into that realm where he can receive directly and no longer through symbol, the divine Word. The Arrow which kills the solar Swan, is the means by which ignorance reaches understanding. The boat-swan bringing Siegfried to earth is the better aspect of the symbol.

Amethet is the descending hue of Chesed, and the positive and masculine Jupiter.

12.—ULTIMA : THE THIRD ASPECT OF AIR

January 20—February 18

THE last hue, that of Aquarius, the last airy phase and the shortest and coldest ray that is visible as colour, this intense red-violet is to many unevolved people almost inappreciable. As 1 is dusky, glowing or smouldering with heat, 12 is insufferably acute and vibrant with electric force. It is heat at its most mental, perhaps the burning cold of below Zero, which physical life cannot endure.

If 1 acts as a slow smouldering of the red-black potentiality,

12 behaves with Uranian immediacy as a bolt from the blue-black unmanifest. In one sense therefore the two are poles apart (Diagram 2), in another they seem to touch (Diagram 1). In any case they are parts of one whole whether as the positive and negative Saturn or as Neptune-Ouranos, and their complementaries are those luminous masks the Greater and Lesser Lights which rule our transitory evening and morning of manifest illusion.

These complementations (always of similar "sex"), and quite other than the plus-minus relations of opposing and neighbourly Signs, are the equilibration of apparent opposites found through the central Sun of being, Oromasis ; the infinite unmanifest black and its visible Logos, the manifest white.

In one or other of these twelve differentiations or aspects of colour we each of us find our name written, engraved upon the white Stone of our being to which inevitably we respond above all others. This is indicated in our birthday and, with the hues chosen to be associated with our Sun, our Moon, and our Ascendant, we can suitably robe ourselves and gather about us those things which belong to us.

THE SEVEN SECONDARY COLOURS

It should now be easy for the reader to see that the true Secondary colours are composed of paired Primaries. That is, in effect, those allocated to the Seven Planets. In this case the Sun and Moon or Yellow and Green, do not change, but all the others pair to form one composite, and therefore "impure" colour. If the word "hue" be kept for the Primaries and "colour" for the Secondaries there should be no confusion.

The Secondaries, then, should read as follows :—

1. PURPLE, 1-12.
2. RED, 2-3.
3. ORANGE, 4-5.
4. YELLOW, 6.
5. GREEN, 7.
6. BLUE, 8-9.
7. VIOLET, 10-11.

As the exact hues are already determined it may be more convenient at present to retain the usual names of the colours, they are comparatively unimportant empirically.

A matter really concerning scales, is here mentioned because it does clarify the relation between the Primary hues and Secondary colours. If the twelve semi-hues be divided into positive and negative series beginning with Yellow and Green, corresponding to the Sun and Moon, we see an interesting arrangement which is known to musicians as the dual Whole Tone Scale. It is noticed that automatically, The Sun, positive, leads the *negative* series whilst the negative Moon leads the *positive* series. This fact further emphasises the unique character of these hues (Yellow and Green) of the Luminous Ray. In this scale the hues are as follows :

<i>Positive Phase</i> (read ascending)	<i>Negative Phase</i>
7 (f)	6 (e)
9 (g)	8 (g flat)
11 (a)	10 (a flat)
1 (b)	12 (b flat)
3 (c sharp)	2 (c)
5 (d sharp)	4 (d)
(7)	(6)

This Positive and Negative phase of the twelve, is in one sense the basic scale formation since it includes all the hues in equality. This is true of no other scale, save the Chromatic.

The Leaders' complements are of course of the same gender, i.e. 1 & 12.

THE THREE RAYS

THE Three Rays are not necessarily used as colour, for they are essentially abstract in their character. At the same time a further development from the bottom upward can be made, resulting in three colours of a mixed character and very impure, corresponding to these three sections of the spectrum.

That is, if we retain Yellow and Green mixed, make a yellow-yellow-green, and call it Luminous, combine all the Thermal hues and call the composite mixture, Thermal, and similiary the Actinic hues calling it Actinic, we produce a dull reddish colour (Thermal) a slate-grey (Actinic) and a clear yellowish green (Luminous). These are of little use empirically, but the logical completion of the series is mentioned as interesting. The production of these colours does perhaps serve to fix the matter in mind. The series then reads, Luminous, 6-7, Thermal, 1-2-3-4-5, Actinic, 8-9-10-11-12.

The matter is elaborated in subsequent volumes.

CONCLUSION

It is seen that the purest hues are the most *individual* ones whilst they become both less individual and less pure as they approach abstraction, and this applies whether as pigment they merge into black, or as light into white, for "purity" means freedom from admixture. Such a result proves that colour *per se* is a matter of individual manifestation, at the pole opposite to generic abstraction.

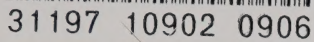
This proves also that the glory of man is to be uniquely different in every particular, whilst the glory of God is to be uniquely One, which is to say that as Light is the proper symbol of God, the spectrum is the especial symbol of man : or that man is the analysis of God and God is the synthesis of man. Whilst the First Logos or Adam Kodman might be more accurate than the word "God" it would not be generally comprehended.

This book is written with the main object of clarifying the order and definition of the Primary Hues. The subject of their use and true interpretation is one that is much more complex and must be treated elsewhere. To some extent each student will find his own method in the use of the material given, but the three factors of the Luminous, Thermal and Actinic Rays will necessarily be basic in every case.

The question of wave-frequencies and their exact definition in colour is still a controversial point. It makes no difference to the practical value of the twelve primaries as indicated and the numbers as given must be taken in this understanding.—H.D.

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